

CANDIDATES:

ASUS SMELLS OF RATS

by Jennifer Robinson

Individuals running for Arts rep to Students' Council are planning to protest aspects of yesterday's ASUS elections. Irregularities in election procedures, according to Stephen Rosenhek, who is running in next week's elections for Arts rep to Council, include the addition to the ballot of an ASUS constitution without prior notice to students. Other irregularities include the appointment of a Chief Returning Officer-Election organizer (CRO) without advertising for the position, and negligence on the part of the CRO.

The CRO, according to Rosenhek, misinformed candidates concerning the eligibility of Science students voting in Arts elections, and allowed only certain candidates to print lengthy pensketches in Monday's Daily.

Among candidates allowed more than the maximum fifty-word ad, was Stephanie Gerson, this year's ASUS treasurer and next year's president. Gerson defeated Mike Lepage, who respected the fifty-word maximum, by 108 votes in yesterday's election. While attempting to reach Gerson last night, the Daily was informed by Bell Canada that her phone was off the hook.

Apology

Due to technical difficulties, we cannot bring you an account of Claude Ryan's speech. We will carry the story in tomorrow's edition of the paper.

Referendum

The Students' Society referendum continues today in conjunction with the Faculty Elections. There will be a packet of the amendments at each polling station for students to read before casting their ballots. The amendments allow for the direct election of the president of the Students' Society and two vice-presidents (not in effect for the September executive elections), and increase faculty representation on Council, while limiting that of the clubs, student senators and governors.

Faculty	Date
Law	March 16
Education	March 20
Management	March 20 and 21
Nursing	March 20
Religious Studies	March 22
Medicine	March 28
Music	End of March
Physical and Occupational Therapy	To be announced
Post Graduate Students' Society	To be announced

In an interview Tuesday night, this year's ASUS President, Karl Stockbridge, explained that the elections for Arts rep to Council was postponed because candidates were told that Science students could vote in their election. Arts candidates thus campaigned in Science departments only to discover prior to the election that Science students could not vote for the Arts rep. The election was postponed until next Wednesday.

The inclusion of an ASUS constitution, available for viewing only at the polls, came as a surprise not only to students, but to several candidates who were unaware that an ASUS constitution was to be voted on. Both the Daily office and the Students' Society office reported a steady flow of students inquiring about the ASUS constitution and claimed that the ASUS had not informed students of the content or inclusion on the ballot of the constitution. Many students confused the ASUS constitution with the Students' Society constitutional amendments which have been debated in the Daily and at Council for over a month. Karl Stockbridge was reported ill when the Daily attempted to contact him last night.

Rosenhek told the Daily yesterday he was planning to approach the Judicial Board of the Students' Society to complain about the ASUS election procedures, however, the Judicial Board has no jurisdiction over faculty associations. The ASUS is responsible only to the ASUS.

McGillDaily

Thursday, March 16, 1978 Vol. 67, No. 97 3 Cents



Journée internationale
Égalité totale des hommes et des femmes

Saw Charles Gagnon the other day in the posh Fellow-Travellers' Bar of the Holiday Inn on Sherbrooke St. Gagnon split from the FLQ and hooked up with En Lutte. "Progressive, progressive, progressive, progressive" gloms their press. Charlie's pushing Lutte's latest vinyl: 400 Chinese children screaming "Long live a united Canada". Rumours of a reunion with ex-buddy-in-arms Pierre Vallières were met with a sad "Le rêve est fini."

Charles Gagnon:

PQ befriends business

by Daniel Boyer

The PQ is the "real and exclusive" political expression of Quebec's nationalist business circles, according to Charles Gagnon. The former FLQ member, now Secretary-General of the fledgling Communist organization En Lutte, added that the PQ is "using Quebec's nationalist wave to force a stratum of Quebec capitalists in the upper spheres of Canadian monopoly finance."

Speaking at a press conference at the Holiday Inn called to launch En Lutte's cross country tour on the Quebec National Question, Gagnon deemed the forthcoming referendum debate "antidemocratic" because it forces concerned antagonists to rally around umbrella groups probing either the Federalist or Pequist option. However Gagnon agrees with the referendum as "a good means of asserting public opinion on the Quebec national question." Personally, Gagnon deems separation a retrograde step for the majority of Quebecers.

Gagnon denied any links between En Lutte's upcoming tour and impending federal elections. "We have no electoral plans for the immediate future", he said. Gagnon explained that En Lutte won't join other 'communist' groups because "we do not recognize them as genuine Marxist-Leninists". "A communist party is not like a bourgeois party", he mused.

The need for "bourgeois

media" to not only represent the views of the "various factions of the bourgeoisie" but also those of the proletariat, explains En Lutte's first press conference in the group's existence, according to Gagnon.

He added that the Holiday Inn was chosen as a proper site to provide "a decent hall for journalists", and Gagnon reminded all present that a press conference was not a "worker's assembly."

ASUS Election Results

ASUS President:
Stephanie Gerson 449 elected
Mike Lepage 341

Two U3 Members-at-Large:
Lianne Potter 278 elected
Nikiwe Mbolekwa 180 elected
Peter Bisson 155
Ronald Vine 137

Science Representative to Students' Council:
Wayne Colizza 172 elected
Agostino Valente 100

Arts Representative to Senate:
Charles Levenback 182 elected
Cy Hamerski 97
Kimberly Wilmot 91
Jacques Vaillancourt 67
Julie Beth Good 66
Mitchell Penser

Science Representative to Senate:
Gary Eisen 129 elected
Anne Mounteer 64
Guy Kezirian 62
Nelson Tkatch 44

ASUS Constitution:
Yes 535 accepted
No 107

Reminder: Elections for Arts representative to Students' Council will be held next Wednesday March 22. Polling stations will be located in Leacock, the Undergraduate Library and the Union building.

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THE WEEKLY



H.M.S. Pinafore: Norman Poch as Dick Deadeye.

Gillbert and Sullivan: Oh Bliss, Oh Rapture

by Mike Geisterfer

McGill's Savoy Society is offering theatre-lovers two entertaining musicals this weekend. The first, *Trial by Jury* is a simple satire on marriage as a legal institution.

The elaborate costumes and general vivacity of the large cast gives the production a light air. Considered musically, certain difficulties in synchronizing the players with the orchestra have to be overcome. However, these faults in co-ordination were few, detracting little from the play.

Colours of Mysticism

By Gall Helmann

On Tuesday night the ASUS and Chaplaincy Service co-hosted the opening of an exhibit of the art of Joyce Jason. Ms. Jason displayed two series of watercolors and several acrylic works.

At first glance, the paintings seem almost cryptic. One entitled "When you have found the beginning of the way the star of your soul will show its light" seems to be a mountain scene, yet in the foreground stands the Hebrew letter "nun" whose top half takes on the shape of a woman's breasts. There is also a tree on which is perched a small pink flamingo and in the background are several twinkling stars containing male and

The plot of *Trial by Jury* is simple, offering little intellectual stimulation. Yet, it was not meant to. Indeed, its lighthearted gaiety resulted in a relaxed form of entertainment.

The story basically involves the dashing gallant (played by Norman Poch) on trial because of his whimsical pursuits in female seduction. Having betrayed the love of the charming Angelina, (Wendy Hamel), he is successful in winning another fair maiden.

The charge of infidelity loses its credibility when the Judge (Joffre Mercier) suggests making the defendant inebriated in order to get a guilty plea. Amid cries of disapproval from the bench, the Judge then announces his intention to marry the flustered Angelina himself.

All is resolved by her consent, and the play rolls to a rollicking finale.

The players appeared to enjoy themselves. "It's fun and easy," actor Ian Menzies commented afterwards, "... full of crackling energy."

Next is Gilbert and Sullivan's *H.M.S. Pinafore*, carrying on the light style of the first play. Set onboard the ship, *Pinafore*, the play involves the classic tale of a lowly deckhand Rackstraw (James Gormley) falling in love with the captain's daughter, the lovely Josephine (Maria Ciccaglione).

As fate would have it, Josephine has been promised to none other than the pompous Sir Joseph Porter (Joffre Mercier), "ruler of the Queen's Navy."

Sir Joseph, decked out in full Navy Regalia, boards the *Pinafore* with all of his charming "sisters and his cousins and his aunts".

In the meantime, Josephine expresses her love for Rackstraw to her father, the captain, who is, needless to say, utterly disconcerted. Nevertheless, she ultimately becomes united with Rackstraw.

In an atmosphere of festive frolic, the crew and maidens-fair rejoice with the two lovers in their new-found bliss.

H.M.S. Pinafore was highlighted by the colourful performances of both Gormley and Ciccaglione. Each demonstrated ease and control in executing their roles.

Gormley's convincing performance and mimicry added stability to a sometimes shaky production. Joffre Mercier proved excellent in the role of jealous suitor, Sir Joseph.

The lively enjoyment emanating from the entire cast, the vivacity of the orchestra under the skillful direction of Wanda Kaluzny, and the light-hearted tone of the plays, provide for an evening of fun and enjoyment.

photo: Michael Geisterfer



Impromptu: (left to right, from back) Judi Young, Ken Bergeri, David Crochetiere and Heidi Prince.

Lives Behind the Masks

by Gigi Rosenberg

Tad Mosel, in his play *Impromptu*, is making a statement about the hypocrisy of life. Four actors have been asked to meet on a dark stage; the stage manager has requested that as soon as the lights go up, they must begin an improvisation on the theme of life.

For all four actors—Winnifred, Ernest, Lora and Tony—this request turns into a near-nightmare when they realize that they are unable to separate their own lives from the characters they are trying to portray. By the end of the play and after several unsuccessful attempts at an improvisation, the four actors have come to some deeper understanding of themselves and of the meaning of life.

Although Judi Young, who plays Lora, has a great deal of spark and energy on stage, the other members of the cast are initially a bit stiff with their roles at first. By the end of the play,

however, each performer has a firm grasp of their respective characters. Heidi Prince, portraying Winnifred, is able to play up this sarcastic comic role with her good facial expressions and voice. Ken Berger as Ernest is an energetic actor; he has good audience eye contact and delivers his lines well. The philosopher of the foursome, Tony, played by David Crochetiere, is convincing in his interpretation of the anxieties facing the characters in this play.

Director Mariann Canning has done a fine job with this piece: the production is flowing and well paced. Lighting, done by Richard Luken, is creative and adds a good deal to the setting.

Players' Theatre lunchtime programme has once again provided the McGill community with a lunch hour that is not only entertaining, but also a favorable alternative to the bustling Union cafeteria.



photo: Susan Jarolim

scious," said Ms. Jason.

Tarot emerged from the teachings of a 12th century school of Jewish mysticism, the Kabbalah, which accounts for the appearance of Hebrew letters in Ms. Jason's "Tarot cards".

The paintings of the *I Ching* series are circular and vividly coloured. "Ta Chuang - thunder over heaven" combines shades of grey, red, and yellow, while "T'ung Jen - Heaven over fire" seems more representational with a band of turquoise at the top of the painting flowing into bands of violet, then magenta, and finally yellow.

The *I Ching* is the book from which the two main branches of Chinese philosophy — Taoism and Confucianism — originated. continued on page four...

yellow, and purples.

"These are all my interpretations of the Tarot," Ms. Jason explained. Tarot is a set of cards designed to represent the operation of man's mental processes, each card in the set

embodying some aspect of the self. Like the *I Ching*, the subject of the second set of watercolors on display, "Tarot teaches one to understand life's changes through the explanation of one's uncon-

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Jason...

continued from page three

ed. "It is based on the hypothesis of the oneness of man and the surrounding cosmos, and of the complementary pairs of opposites, Yang and Yin," said Ms. Jason.

A native of Montreal, Joyce Jason has been painting for about twenty years. She received her M.A. in Art Education at Sir George Williams University and presently teaches art history, painting, and drawing at Vanier College. Her involvement in the study of Eastern philosophy, religion, and the occult indeed manifests itself in her art.

Perhaps the central flaw in Ms. Jason's other paintings is the fact that her themes and heavy reliance on complicated symbolism associated with those themes tends to exclude many viewers. Rather than coming away with a new insight or appreciation, the viewer's inability to decipher the artist's secret code leaves him frustrated and blank.

More accessible to the viewer are a set of acrylics called "Sky Meditations". In "Sky Meditation No. 4", mounted on an arch-shaped piece of wood and displayed on an easel, purples, yellows, and oranges flow into one another, creating the illusion of a cloud-filled sky. The colors are brilliant and there is a sense of depth to the work. The painting is appealing in its simplicity.

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A pensketch of not more than 75 words outlining the candidate's platform and a photograph should also be submitted with the nomination for publication in the McGill Daily should the candidate so desire.

Nomination forms should be submitted to Miss Denise Despres, Secretary, in the Students' Society General Office (Room 105, 3480 McTavish St.) **NO LATER THAN 4:30 p.m., FRIDAY, MARCH 17th.**

**McGILL BIOLOGY
STUDENTS UNION
ELECTIONS**

Nominations for the positions of President, Vice President (Internal), Vice President (External), and Secretary-Treasurer are now open. The nomination forms should bear the format "We the undersigned nominate _____ for the position of _____ of the McGill Biology Students' Union for the year 1978-79" and bear the signatures and I.D. numbers of twenty students who are taking at least one Biology course. The nominee shall be a Biology student and sign the form with his/her name, I.D. number, address and telephone number. The completed form should be returned to the M.B.S.U. office, W2/4 in the Stewart Biology Building, no later than March 28. **NOMINATIONS CLOSE MARCH 28. ELECTIONS WILL BE HELD ON APRIL 5.**

C. Harvey,
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Thurs. Mar. 16

THE PAWNBROKER

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McGill Film Society Presents

Fri. Mar. 17

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Steiger Stuns in Pawnbroker

by Stephen Lazer

Tonight at 7 and 9:30 in the Frank Dawson Adams auditorium, the McGill Film Society will present one of the most important American films of the last quarter century. The picture is *The Pawnbroker*, directed by Sidney Lumet and starring Rod Steiger, Brock Peters and Geraldine Fitzgerald.

The Nazi phenomenon, the concentration camps, and their respective aftermaths have been dealt with (with varying degrees of success) by quite a few films. Some of the more successful include *Judgement at Nuremberg* (an examination of justice), *The Man in the Glass Booth* (at look at guilt), *Seven Beauties* (a film on survival in the camps), *The Shop on Main Street* (about the tacit co-operation of the masses), and *The Deputy* (on dissent against the Nazis). Yet of all the films made on this era, *The Pawnbroker* remains one of the most powerful, believable, and harrowing to date.

Like *The Man in the Glass Booth* and *The Shop on Main Street*, *The Pawnbroker* focuses the tensions of the age on a single character. Yet the motivation in these films are different. The shopkeeper in *The Shop on Main Street* is a non-Jew who watches his Jewish neighbours disappear around him. Goldman of *The Man in the Glass Booth* is an ex-camp victim who is obsessed with forgiving the Germans for their transgressions. Sol Nazerman of *The Pawnbroker* is a man whose experiences have caused him to isolate himself from any meaningful human relationships.

The first section of the film gives an overview of Nazerman's life. We are shown a hard, dislikeable man. He is a brutal miser, refusing compassion or credit to any of his Harlem clientele, even when, in order to survive, they are forced to pawn things which are important to them. He teaches his eager, young Puerto Rican assistant to covet money. He coldly hands dollars to addicts and alcoholics who are nothing more to him than human flotsam. He shuns all those who could involve him in human re-

lationships. His affair with a dead friend's wife can only be described as bleak. His only worry is his business; he is a man without emotions.

Yet slowly, feelings start flowing back into Nazerman's consciousness. When he discovers that some of the money he receives from the gangster he fronts for (Brock Peters) comes from prostitution, he remembers his wife's degradation in an Auschwitz brothel. In what is the first in a series of "character breaks", he balks at accepting the money. Memories of his wife, children, parents and best friend who perished at the camp rush back into his mind. He finds himself unwillingly seeking someone who can sympathize with him. And when, at the end of the film, Nazerman's assistant, who has always (for some inexplicable reason) looked up to him, is shot and killed trying to protect him, all the feelings that have been submerged for many years rush to the surface in one horrific moment of anxiety and grief. Twenty-five years of feelings that Nazerman has never allowed himself to have torture him all at once. Yet the final cynical twist is that, given the Harlem that the pawnbroker now lives in, one almost does not blame him for not wanting to see what it is like.

Rod Steiger's portrayal of Sol Nazerman is a tour-de-force; it is, without doubt, one of the great acting jobs in the history of modern film. He totally loses himself in the role. When interviewed recently he stated, "I was physically and mentally exhausted when I finished *The Pawnbroker*." Yet he did not mind, saying, "A role like that comes once in a lifetime, doing it as perfectly as I could was very important to me."

For those who are fascinated by films on the concentration camp era, *The Pawnbroker* is a must. For those who are tired of them, it is a refreshingly different approach to the subject. At the very least, it is a meticulously made film; at best, cathartic experience. The film speaks to all of us who feel that we must keep our feelings inside of us and therein stop feeling, regardless of our emotions or experiences.

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Walter Terry, Saturday Review



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she makes breakfast, she makes love,
she makes do, she is strong, she is weak,
she is brave, she is scared, she is...



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Offenbach Opens El Casino to Full House

by Maggie Gosselin-Phelps

A girl with frizzy hair, cornflower blue peasant shirt, and the satisfied smile of an evening full of beer and boyfriend, stood on her chair. "Oh, oh! C'est beau!" Over the heads of 400 screaming fans, she knew that the 6'2" dark-haired pianist was singing to her. So did the girl in the fur coat and Yves St. Laurent dress two tables down. So did her mother.

Not surprisingly, it was their respective escorts who felt obliged to demonstrate their lyrical aptitude. Luckily the five-member Quebec-based band drowned out the unpolished crooning of the glossy-eyed, swaying, foot-stomping, hand-clapping crowd.

All of this enthusiasm was mustered for Jerry Boulet, Roger Belvel, Michel Lamothe, Jean Graval, and Jean Millaire; collectively: **Offenbach**. Offstage, not one of these accomplished musicians soared over 6'. Onstage, they were humble, sincere giants. Their unpretentious, home-town, bilingual appeal attracted a crowd of 14 to 40-year-olds; crammed into every available seat and lined up at the door at the El Casino club at 316 Ste. Catherine W.

The club is large and busy and unmistakably caters to the student set. Simply stated, El Casino provides a "fun" evening for the price of a drink and the inevitable cover charge. The management is ambitious, booking a diverse range of qua-

lity entertainment for non-concert, three-set performances; thereby providing invaluable accessibility for the Montreal audience.

Last weekend's **Offenbach** presentation was a prime example. Sponsored by CHOM-FM, these five mutable, personable, talented men wove an evening of truly original sound. Jerry, lead vocalist, pianist, composer, and spokesman, reports that, while **Offenbach** is a long admired record-producing name in this city, the present collections of musicians has only existed since July. He feels that this turnover in personnel is a positive element, leading the group on an uphill



surge of popularity. He expects the proposed changes of the near-future to be just as beneficial.

The as-close-to-heavy-metal-as-possible-without-actually-being-so group certainly doesn't lack cohesion or energy. Through the incredibly lengthy set in both French and English, the musicians peddled one song after another, interspersed with a genuine "Merci"

or two. The lyrics come from "lots of places", the music from Jerry, and the appreciation from Quebec to Ontario.

Stashed in the side pocket of these day-to-day performers are dreams of U.S. and European tours, and mass appeal. While the harmony, technical mastery, or lyrics could never stand alone, in combination they become a definitive Quebec sound. "In as much as we



Still Jazzing at Eighty

by Stephen MacDougall

Near the end of April the **Preservation Hall Jazz Band** will appear at Place des Arts for their annual show, a show that sold out last year and is threatening to do the same this year. Their authentic New Orleans jazz style, presented with great energy and unabashed enthusiasm, captivates audiences time and time again, leaving them with a definite inclination for happy toe-tapping and hand clapping. Tickets should go on sale in a week or so.

New Orleans jazz came about at the turn of the century for a variety of reasons, both cultural and geographical. Certainly the French influence added much to the music, but so did the atmosphere of the area. The rich mingling of sounds and cultures, and the stresses that result from the mix of cultures, created a music which was unlike any previous style of jazz.

The New Orleans jazz style is characterized by its arrangement, with the melody played by cornet, trombone and clarinet, weaving in and out among each other. Solid rhythms are

supplied by the tuba, or bass and drums with piano occasionally helping out (when one is available). This combination is accented by the emotional warmth and intensity of the music and musicians.

The **Preservation Hall Jazz Band** is indeed an authentic representation of the New Orleans style, since most of the musicians grew up with New Orleans jazz, in the bars and cafés along the Mississippi. All have paid their dues, and all have a deep-rooted fondness for music and jazz—New Orleans style.

The **Preservation Hall Jazz Band** consists of Willie Humphrey (age 77) on clarinet, Josiah "Cie" Franzler (age 74) on drums, Allan Jaffe (age 43) on tuba, Percy Humphrey (73) on trumpet, Narvin Henry Kimball (69), banjo; James Miller (64) on piano and Frank Demond (44) playing trombone.

But make no mistake, despite their age these guys can swing. Their music is tight, crammed with rhythm, and energetic to the nth degree.

Preservation Hall Jazz Band—Volume One (Columbia)
To my knowledge, this is the

first album the Band has recorded on Columbia, and although it doesn't capture the spontaneity of live performance, it comes close. The album consists mostly of familiar tunes, classics of New Orleans, with a couple of originals thrown in. All in all, it's fun irresistible music.

"Triple Rap" opens the album, replete with wonderful layered sound, some impromptu growling, and a strong and forceful beat make the songs captivating. The familiar lyrics ("Hold that tiger, hold that tiger, etc") lend themselves easily to a bit of singalong. Fun stuff.

"Bill Bailey" and "Panama" are also in the same vein, the latter a showcase for the solo prowess. Particularly good are the strong floating clarinet melodies and the drumming of Cie Franzler, who really cooks through a driving solo—and damn it—the man's seventy-four.

Also of particular interest are some of the more spiritual numbers. Even toned down, the beat is still omnipresent, typical of New Orleans style. "Amen", "Over in Gloryland", and "His Eye on the Sparrow" represent this genre, all featuring plaintive vocals and occasionally some catchy banjo strumming.

The blues, an integral part of the New Orleans style and sound, are well-displayed on "Good Blues" an original tune. The inextricably intertwined melody instruments lend a fine background to the lazy wavering blues clarinet of Willie Humphrey, who treats us to some quite tasty phrasing. Again, the best is in the foreground...

The **Preservation Hall Jazz Band** presents a fine-tuned feeling for flow, smooth phrases, and a lazy swingful sense of rhythm. They clearly love their music, and this love is indeed infectious. As James Miller sings in "His Eye on the Sparrow": "he sings because he's happy". One is inclined to believe him.

In the Groove : Rehashed

by Harvey Kader and Ronnie Wigdor

Bat out of Hell is a record suitable for adolescent **Rocky Horror Picture Show** fanatics and the generally ignorant. Meat Loaf, Fat Eddie from **Rocky** and a fat Texan in reality, comes crawling to life on his first production since "What ever Happened to Saturday Night?"

Familiar themes sprinkle the songs; "Every Saturday Night I Felt the Fever Grow", "Do Ya Know What It's Like," "All Revved Up With No Place To Go." Sound familiar?

The music in contrast is not half bad. With the help of Todd Rundgren (**Utopia**), Edgar Winter and Roger Powell, the instrumentation and arrangements are catchy and save the album from its words.

The title song, in the Springsteen streetscene genre, employs vivid interchanging metaphors, which involve one's "heart breaking out of one's body, like a bat out of Hell." This is one of lyricist Jim Steinman's more elaborate compositions.

"Paradise by the Dash-





photo: Meg T. Blank

Giselle Revamped: Why Bother?

by Joan Yanofsky

As part of their 20th anniversary celebrations, Les Grands Ballets Canadiens are presenting three consecutive week-ends of dance at the Place des Arts. I attended the second of these three last Saturday night. The program featured "L'Aujourd'hui de demain", "Icare" and "Giselle".

Let me say at the outset that I was highly disappointed.

I enjoyed "L'Aujourd'hui de demain", in which bits of modern, classical and jazz dance were skillfully spliced together by Brydon Paige to the music of André Gagnon. The work was given a disciplined and enthusiastic performance by the company's ballet students. When I saw "L'Aujourd'hui de demain" I thought it was a short, pleasant curtain raiser. I had no idea that it was to be the highlight of the evening.

"Icare", which immediately followed it, is the sort of work which gives modern ballet a bad name. It was created by Lucas Hoving, a distinguished choreographer who should have known better. "Icare" retells the Greek myth in so pretentious and uninteresting a manner that even the most uninspired English translation of the original Greek would be more satisfying.

Then came "Giselle", the biggest disappointment of all. Giselle, a young village girl, falls in love with Count Albrecht, who has disguised himself as a peasant. The Count is engaged to Princess Bathilde, who has come with her retinue to the village to learn of Albrecht's where-

abouts. Hilarion, a game-keeper also in love with Giselle, learns the Count's secrets. When he reveals them the heartbroken Giselle goes mad and dies.

The second act takes place in the graveyard. Giselle has been transformed into a Will, a ghostly creature who has died before her wedding day. Each night all the Wills come out of their graves to dance in bridal dress. Hilarion comes to visit Giselle's grave but the Wills surround him and force him to dance till he dies of exhaustion. Albrecht arrives a little later and he, too is made to dance but the arrival of dawn saves him from death.

"Giselle", one of the oldest ballets in the repertoire, has endured to the present day not as a quaint period piece but as an expression of pure romanticism. When presented well, the ballet, whether in spite or because of its exceedingly silly story line, is a poignant experience.

Such was not the case last Saturday night. First of all, Anton Dolin has seen fit to re-choreograph portions of the ballet. One wonders why he bothered. One of the loveliest scenes, in which Giselle is crowned Queen of the Maypole, has been eliminated. The choreographic sequences that have been added at best do not lend any fresh insight to the ballet, and at worst nearly destroy its fragile mood.

Secondly, the performance of the ballet was definitely not up to the company's high standards. The first act was visually pleasant with rustic scenery and colourful cos-



La fille mal gardée: Maniya Barredo and Alexandre Bélin.

tumes, but lacked much emotional depth or dramatic continuity.

Maniya Barredo's performance as Giselle was a bit too saccharine for my taste. Giselle is a happy, carefree peasant girl who is very much in love, but she is not an adorable coquette. Although Barredo performs the mad scene well, her characterization up to that point is too superficial to make the advent of her going mad seem plausible.

Alexandre Bélin as Count Albrecht is given little to dance, and he seems not to know quite what to do with himself, particularly when he is alone on stage. Maurice Lemay's Hilarion is such a caricature of spite that it is hard to believe he could really love Giselle. So far, so bad. But the worst is yet to come.

At the end of last year, the satirical Ballets Trockadero performed a mock second act of "Giselle". I couldn't help thinking that Saturday night's version would have served just as well. The Wills are supposed to be lightness and grace personified. But the corps du ballet's dancing was sloppy, and some of the choreography called for Giselle to bounce around like a bunny rabbit or to perform acrobatic leaps. Any illusion of romanticism was thereby destroyed.

Louise Doré as Myrthe, Queen of the Wills, lacked any real authority and her commandments for Hilarion and Albrecht to continue dancing became a meaningless series of gestures. Meanwhile, Albrecht has been given so little to do in the way of dancing that it seems far-fetched for him to collapse of exhaustion.

It should be mentioned that the costumes and sets by Tom Lingwood are fine, and that the principals did perform well from a technical point of view. But these are merely exterior trappings.

"Giselle" clearly demands something more.

Meatloaf

board Light" is the ongoing exchange between two frustrated adolescents. The girl is sung more than adequately by the talented Ellen Foley, while Meat Loaf handles the role of her male friend in this duel over loving and leaving and sleeping on it. We've heard it all before, either on Happy Days, in the musical Grease, or by the dashboard. The song is cute, complete with baseball broadcast about "Sliding into Second" head first." Here's where the kiddies blush and cheer. (too bad Zappa pioneered a more sophisticated form of this humorous stuff fifteen years ago)

The soapy, touching final number "For Crying Out Loud" has Meat Loaf pouring out love for someone who seems to be his mother. The New York Philharmonic and Philadelphia Orchestras end the album with a bit of diversity, and blend in well with this Oedipal opus.

Bat out of Hell is primarily rough 'n' ready rock 'n' roll. The frustrated sexist lyrics of Steinman are the album's major shortcoming, while musically, Meat Loaf is as fresh as if he just came out of the freezer.

NOTES: Catch Minglewood in all its Atlantic charm this weekend at El Casino... For South Shore Residents: Innervision, a 9 piece rock ensemble complete with horn section will be performing live at Hotel Fortier, in St. Timothée, Friday, Saturday and Sunday.

Here's Billy

by Ted Mason

The MacDonald Chemistry Building was the scene March 13 for the screening of "Clowns and Kings," a 40 minute videotape created by U3 student Nancy Klein.

The film, an independent research project of Ms. Klein's, is one of several produced by Communications students each year. Writing and directing are the responsibility of one student, but McGill's Instructional Communications Centre provides equipment and studio time. Casts are drawn from the McGill community, and set construction is financed by the English Department.

Thursday's showing was a parody of a modern 'talk-show' with William Shakespeare as guest. His views on his own work were interspersed with excerpts from five plays. The interview concluded with the playwright promising a song



Nancy Klein, creator of "Clowns and Kings"

and a return—in another 400 years.

Commenting on the problems involved in production, Ms. Klein first cited the time factor. "Three weeks rehearsal, three days taping, and 16 hours editing." After that, she added, came the coordination of actors and technicians, and set construction. Not exactly everyday

course requirements," she commented.

Most student productions are completed for English 486D, although the Klein film was a 496 requirement. Despite the small number of on-campus film productions, these projects remain a viable method of instruction for McGill communications students.

photo: Meg T. Blank

Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

HOUSING

Sublet: 4½, Durocher near Pine, May 1 - Sept. 1. Option to renew. \$195-month. Everything included. Furniture for sale. 284-8503.

Going to summer school? Spacious, furnished 4½ available May 1. Excellent location 5 minutes from McGill. Call anytime. 288-0632.

Problem? Feel you need to sublet an apartment? 5½, \$325. May 1. Option renewable. Call Israel Sharer. 288-2986.

Sublet: Furnished 2½. Available May 1st. On Drummond above Sherbrooke. \$160 everything included. Lease renewable Sept. 1st. Call 288-9548.

Sublet: Sunny 3½, furnished, 1st floor, ½ block from McGill. May 1 - Sept 1. \$189-month. 288-2660.

Sublet: Modern, sunny 3½. Milton at Lorne. May 1 - Sept 1. Lease renewable. Pool, sauna, laundry. \$240. 842-7483.

Sublet May 1 - Sept 1. Furnished 5½, large kitchen, living room, 3 bedrooms. Hutchison near Milton. Only \$200 month. 288-0701.

Sublet. April 1 or May 1. Quiet 4½ (\$173 month). At 3511 Aymer. Call Mike or Dave at 288-0264. Keep trying. Thanks.

1½ to sublet. May 1, option to renew. Downtown - Hutchison. Clean and carpeted. \$145 monthly. Call weekdays: 288-9485.

Sublet: May 1 - Aug 1. 1½ room apt. Durocher & Milton. \$165 month. Inquire 842-6737 (before midnight).

2 people looking for a third to share 7½. Rachel and St. Denis. \$90. Furnished, all included. Available April 1. Pierre or Nicole 843-5966.

Apt. to sublet. Large, furnished 4½ available May 1 to Aug. 31. 3 minute walk to McGill. 288-3325.

Sublet immediate. Start paying rent June. \$180. 4½. Claremont near Sherbrooke. 484-1243 after 5.

Perfect (We love it) 4½ sublet. Hutchison near Pine. Furnished or unfurnished. May 1 option to renew. 288-9211 evenings.

Fireplace, nice view, quiet, 5 minutes from McGill. Spacious 1½, one year lease. Preferably a quiet person. \$175. 843-8534.

Sublet. Large bright 4½, furnished, ten minutes from McGill. Available May 1, option to renew September. \$240 month. 937-6814.

Cedar Avenue walking distance to McGill. Two-room apartment, comfortably furnished, frigidaire, cooking facilities, quiet private home. Suitable lady. 937-1341 evenings.

Apartment near campus. 9 rooms. To share with one other person. \$135 monthly. May 1 - Sept 1. Female preferred. 849-2704.

Sublet: May 1 - Sept 1. Spacious 4½. Partially furnished. Across Currie Gym. Pine Ave. Reasonable. For more info. 843-7388 after 5 pm anytime weekends.

Sublet 1½ Guy & Sherbrooke. \$165 monthly. Reg. \$195. All facilities in modern building, spacious & beautifully designed. April 1. 931-3979.

4½ sublet. \$245. May 1st with option. Great wood floors, fresh paint, clean and sunny. St. Marc and Lincoln. 933-2121.

To sublet June 1. 1½ Durocher with balcony, swimming pool and sauna. Laundromats on each floor. \$165. Contact 286-9380.

Hellol Close, spacious, comfortable 3-4 bedroom apartment. One block from Steinberg's and La Cité. May 1, option to renew. Call 286-9077 evenings.

Sublet: 2½ May-Sept. Fully furnished, modern, very comfortable. Ideal for couple. McGregor near Simpson St. 931-7108 (6-8 pm). Rent negotiable.

Jocks and Jockettes. Need a spot this summer close to the Phys. Ed. centre. Be as close as the doorstep in a clean, bright, 10th floor bachelor apt. Sublet. 286-9443 (supper-time).

Need somebody to share your apartment with and want a good cook? Then call Neto at 282-1348.

Sunny, spacious 2½ room apt. 2 steps from McGill on Lorne. \$195/month. Sublet May 1 - Sept. 30. Option to renew. Call 288-1739 after 5 pm.

TYPING

Don't discard this ad! First rate typing. 70 cents per page. Last minute typing accepted. Tammy 688-6445.

Typing. All kinds. Pick up and delivery via McGill. Call Sue 697-0714 or Andrea 695-9837.

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FOR SALE

AJM speakers 16" x 24" great sound, retail over \$200. Selling \$140. 2" styrofoam sheets 4' x 8' for \$8-sheet. Canon F1B 1974 \$190 plus acc. Garry 288-4719.

Deluxe mattress, firm, almost new, 54", \$50, was \$120; large painted pine table 6' x 3' with cushioned benches \$20. 937-7670.

1971 Datsun 1200, 38,000 miles, runs well, some rust, \$200. 488-0778 between 5-10 pm.

Ladies' muskrat coat, size 12, \$30. Bone coloured rug. 13' x 12', excellent condition. \$100. 843-8534.

PERSONAL

Pam and John — you seem to have all the luck, and you always seem to deserve it. Have a great summer! — Apt. 9.

Tweedledee, Tweedledum, Peep: Our Luv 4 yoo is stronger than reinforced concrete. May your level loops close. Have Mohr happy birthdays. Activated sludge.

Problem? Feel you need to rap with a rabbi? Call Israel Hausman. 341-3580.

LOST

Please help me find my camera — a Yashica with great sentimental value. Lost on Friday morning, March 10th on University between Prince Arthur and Milton. Call M. Saavedra at 288-6728 evenings. 285-9136 for messages. Substantial reward offered!

Gold mesh wedding band lost on Saturday at the Redpath Library. Sentimental value. Reward offered. Call 849-0027. From 7 am - midnight.

ENTERTAINMENT

Starlight Mobile Disco. Specialty: Graduations, weddings and birthdays. Professional DJ at your service. For early reservations call Lou at 389-5516.

Concert of Indian classical music. Soprano Parveen Sultana. Saturday March 18, 7:30 pm, Champlain College Auditorium. 900 Riverside Drive (near Longueuil metro). Tickets \$8 and \$6. Another concert soprano Parveen Sultana and tenor Dilshad Khan, Ottawa March 19. Tickets and information 656-3840 and 671-8790.

Mike Seeger and Alice Gerard coming to McGill March 31st, April 1st. Tickets on sale now at Sadie's. \$3.00 in advance \$3.50 at the door.

MISCELLANEOUS

Arts Hockey: There will be an important meeting of the players on Friday, March 17th. For more info, call: 688-1396, 288-2513.

Last chance to send your dollar. Might refuse it if it's sent late, 3475 St. Urbain No. 508, Montréal.

Un anglophone américain cherche un-ne francophone pour partager un appartement en septembre. Appelez Ed à 288-2513.

JOBS

Summer camp jobs: nurse (final year student), head canoeist, head arts & crafts, Jr. unit head, male bunk counsellor. Pripstein's Camp 481-1875.

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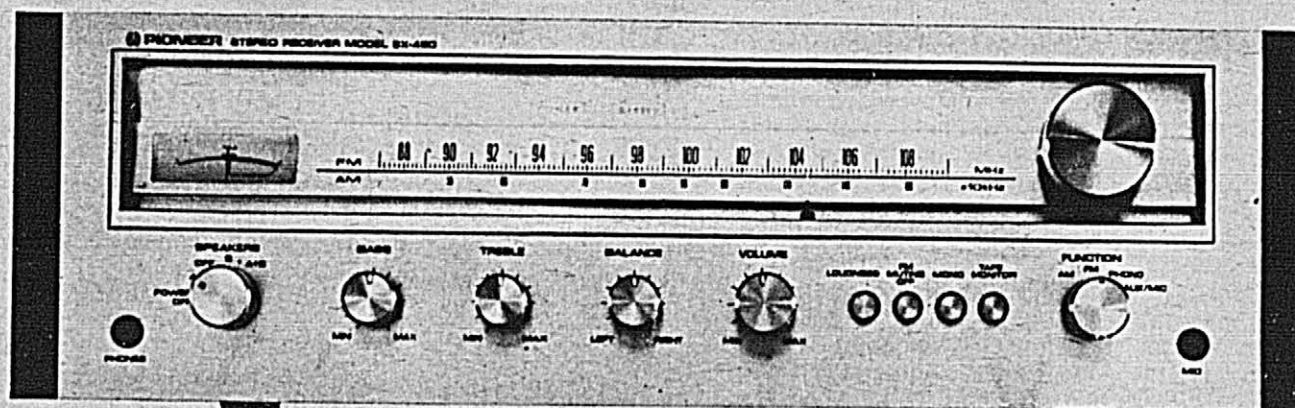
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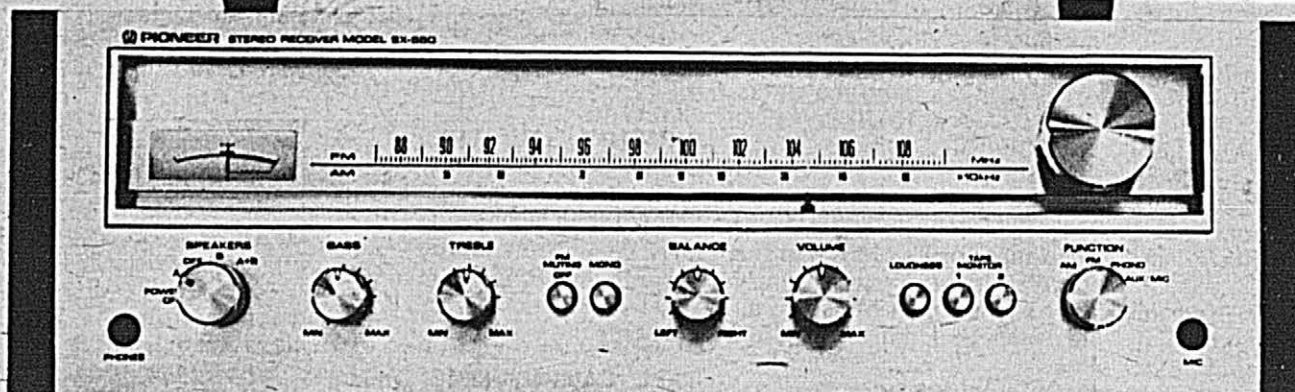
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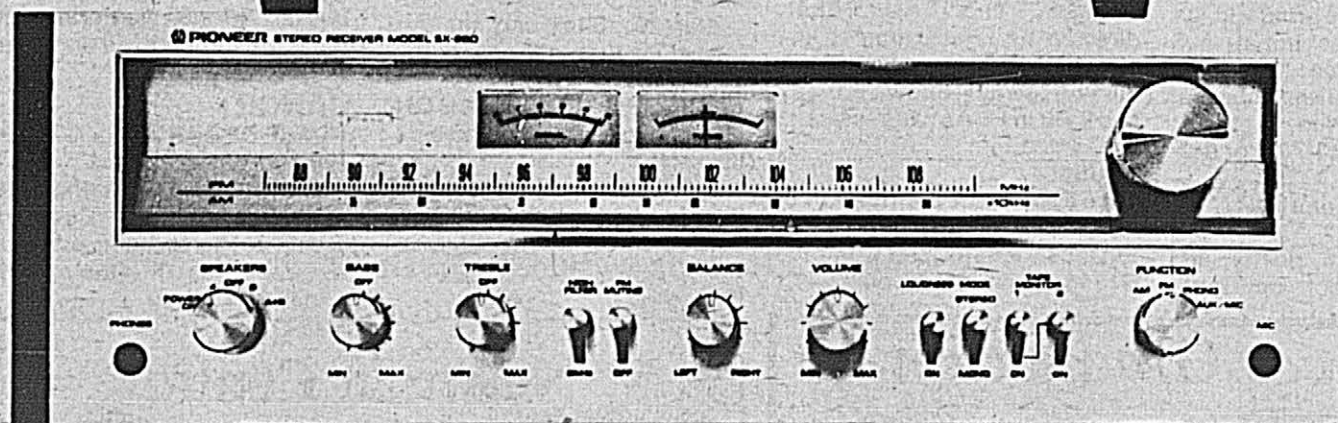
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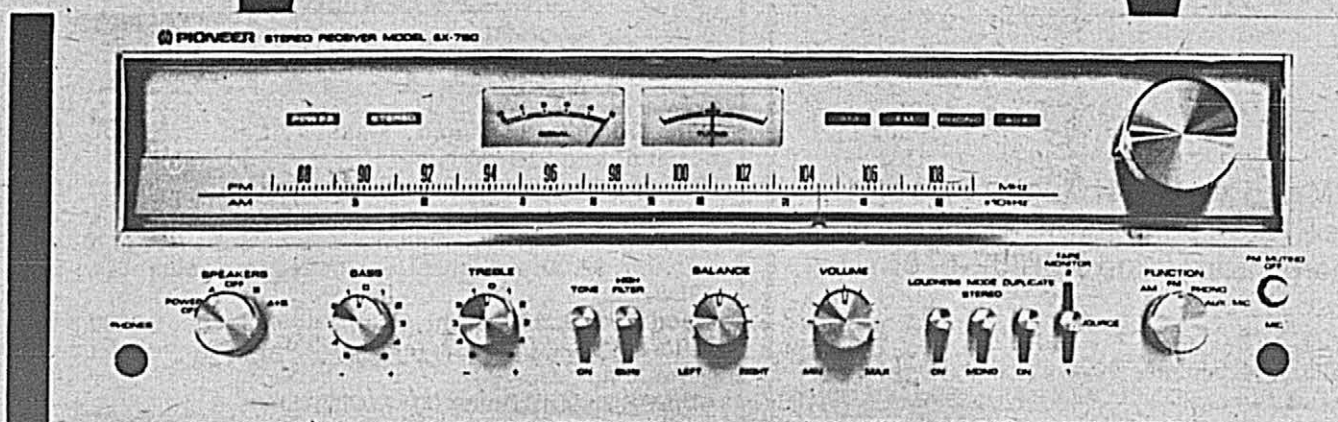
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FILM

McGILL FILM SOCIETY (3480 McTavish St; 392-8934)

Today: **The Pawnbroker** (USA 1965) d: Sidney Lumet. \$0.75.

Fri, Mar 17: **Midnight Cowboy** (USA 1969) d: John Schlesinger. \$1.00

SEVILLE FESTIVAL (2155 Ste Catherine St West; 932-1139)

Tonight: 7:30 **Outrageous** (CAN 1977) d: Richard Benner... 9:30 **Modern Times** (USA 1936) d: Charles Chaplin

Fri, Mar 17: 7:30 **King of Hearts** (France 1966) d: Phillipe de Broca... 9:30 **Outrageous**... 12:00 2001: A Space Odyssey

Sat, Mar 18: 5:30 **King of Hearts**... 7:30 **Bananas** USA 1971) d: Woody Allen... 9:30 **Outrageous**... 12:00 **Reefer Madness** (USA 1936) Louis Gasnier

Sun, Mar 19: 5:30 **Bananas**... 7:30 **Outrageous**... 9:30 **Casanova** (USA-It 1976) d: Federico Fellini

Mon, Mar 20: 7:30 **Outrageous**... 9:30 **The Naked Civil Servant** (GB 1975) d: Jack Gold

Tue, Mar 21: 7:00 **Hamlet** (GB 1947) d: Laurence Olivier... 9:30 **Outrageous**

Wed, Mar 22: 7:30 **City Lights** (USA 1931) d: Charles Chaplin... 9:30 **Realm of the**

Senses (Japan 1977) d: Nagisa Oshima
CONSERVATOIRE D'ART CINEMATOGRAPHIQUE (1455 de Maisonneuve Blvd 879-4349) admission \$1.00

Today: **Waterloo Bridge** (1940 USA) d: Mervyn Leroy... 9:00 **Bittersweet** (USA 1940) d: W.S. Van Dyke

Fri, Mar 17: **The Visit** (USA 1964) d: Bernhard Wicki... 9:00 **Romeo and Juliet** (USA 1936) d: George Cukor

Sat, Mar 18: 7:00 **As You Like It** (GB 1936) d: Paul Czinner... 9:00 **Golden Boy** (USA 1939) d: Rouben Mamoulian

Sun, Mar 19: **Medea** (It 1971) d: Pier Paolo Pasolini... 9:00 **Design for Living** (USA 1933) d: Ernst Lubitsch

THEATRE

PLAYERS' THEATRE (392-8926)

Impromptu, by Tad Mosel. Today and tomorrow; 1 pm. **FREE.**

MOYSE HALL (392-8926)

H.M.S. Pinafore and Trial by Jury, by Gilbert and Sullivan, presented by the Savoy Society. To 18 Mar; 8 pm; matinée (Pinafore only) Sat 19 Mar at 2 pm.

SAIDYE BRONFMAN THEATRE (5170 Côte Ste-Catherine; 739-7944)

The Trial of the Rosenbergs, by Peter Madden. Mar 18 to Apr 16; Sat to Thurs, 8:30, Sun 7:30. \$5 to \$6.50.

CENTAUR THEATRE (453 St. François-Xavier; 288-1229)

Back to Beulah, by W.O. Mitchell. To 9 Apr; 8:30 pm; \$5.50 and \$6.50.

THEATRE DU NOUVEAU MONDE (84 Ste-Catherine St West; 932-3137)

To April 8 "Ah ah!..." by Rejean Ducharme. Tues. to Fri. at 8:00 and Sun 7:00 - \$3.75, \$4.75, \$5.75. Sat Matinée at 5:00-\$3.25, \$4.25, \$5.25. Sat Night at 9:00- \$4.25, \$5.25, \$6.25.

PLACE DES ARTS (Theatre Port Royal)

Mar 18: **Theatres de Marlonnettes, Il Etait un Fois en Neuve-France**. At 2 pm, admission \$1.00.

PHOENIX THEATRE (1339 Canora Rd; 733-2039)

The Importance of Being Earnest, by Oscar Wilde, to 29 Mar; Wednesday through Sunday. Admission \$5.00, students \$3.50.

MUSIC

CAFE CAMPUS (3315 Queen Mary Road)

Mar 20: **Slick and the Autlegs et les Frères Bross**. admission \$4.00.

UNIVERSITY OF VERMONT (Burlington, Vermont; 656-3418)

Sat, Mar 18: **Ella Fitzgerald**, 8pm in The Patrick Gym.

YELLOW DOOR COFFEE HOUSE (3625 Aylmer; 392-4947)

Mar 16-18 Penny Lang

Mar 20-22: **Steve Farrell vs Landscape** by Harold Pinter. **RISING SUN** (286 Ste Catherine St West; 861-0657, 486-9889)

To Mar 19 Sun Ra

Mar 21-26: **Eddie Shaw and The Howling Wolf Band-blues**. **McGILL UNIVERSITY**, Douglas Hall (392-5000)

Today: **Claran MacMathuna and The Golden Harp**. 8:30 pm. Admission \$2.50 (public) \$1.25 (students). Beer, Wine, Soft drinks available. Tickets may be purchased at rm 155, Arts Building or at the door.

LOYOLA CHAPEL, Loyola Campus (7141 Sherbrooke W; 482-0320, ext. 614)

Wed, March 22: **Douglas Walter Jazz Quartet** performing original music by Douglas Walter. 8 pm.

ART

McCORM MUSEUM (690 Sherbrooke St West; 392-4778)

Continuing through to June 1978: **Photographers on the Bay**. Open Wed. to Sun. 11am to 5pm.

THE MONTREAL MUSEUM OF FINE ARTS (3400 avenue du Musée; 285-1600)

Mar 17-Apr 30: **Monique Charbonneau - graphic art**. **VISUAL ARTS CENTRE** (350 Victoria Ave; 488-9559)

Through March 25: **Easter Parade**, ceramics and drawings by Paul Mahieu.

MONTREAL MUSEUM OF FINE ARTS (3400 avenue du Musée; 285-1600)

Through to March 19: **Alfred Stevens**, Nineteenth Century Belgian Painter

PLACE DES ARTS—Entrance Hall at Salle Wilfrid Pelletier

To April 2: **The Flammarion - PDA Art Exhibit** presents works by Jean-Paul Lemieux. Open from 9 to 6 pm. Free.

OPTICA GALLERY (451 St. François-Xavier; 288-2419)

To April 7: **Five Photographers from the San Francisco Associates**.

Sun, 19 Mar: Recent films of **PUMPS**, a cooperative of Vancouver artists, featuring the films of Gordon Kidd and Peter Lipkis. 1:30 pm.

DANCE

PLACE DES ARTS (Salle Wilfrid Pelletier)

Mar 16-19: **Les Grands Ballets Canadiens - Concerto Barocco**, Après Eden, L'oiseau de Feu, Pas de Quatre, Une Creation.

Today

Values - a Thursday Night Discussion Group:

Every Thursday 8:30 pm at the Newman Center 3484 Peel St. Tel. 392-6711. Tonight's subject of discussion is "The Alienation of Intellectuals". Everyone welcome.

McGill Women's Union:

Lunch time discussion: Barbara Scales speaking on "Research on and by women", 1 pm Union Rm. 425. All welcome to participate!

Art History:

Peter Vogel of the Canadian Conservation Institute will give a lecture entitled **Methods of Examination and Conservation of Paintings and Polychromed Sculpture** at 10:30 am in Room W-215 of the Arts Building.

AUDITIONS:

for **I can't imagine tomorrow** by Tennessee Williams. Directed by Sandra Markus. Place: Morrice Hall 107

Thursday March 16 from 2-4 pm
Friday March 17 from 1 to 3 pm
Cast: one female, one male.
Production date: April 14.

Free concerts:

Recital Room C209 8:30 pm. Piano Recital, students of Esther Master. Works by Mozart, Debussy, Beethoven, Fauré.

Equal Rights For Indian Women:

The Association of Women in Law invite you to hear Senator

Thérèse Casgrain, Mary Two-Axe Earley, Madeleine Dubuc, and Jenny Margetts discuss the Discrimination against Indian Women under the Indian Act. At 8 pm in the Moot Court Room, Faculty of Law, 3644 Peel Street.

Tennis Club:

Alive and well in room 402 of the Union. Office hours today are 1:30 - 2:30. Anyone interested in being on the Tennis Club executive next year should contact Lawrence this week!

Armenian Students Society:

There is a lunchtime get-together from 12 noon to 2 pm. Take your lunch and drop in the office (Union 403).

Semi-Idiotic political wallposters:

The McGill Department of English presents Dr. Tasso Borbe, from the Institute of Linguistics at the University of Vienna, lecturing on the "Semiotics of Political Posters," 4 pm, Arts Council Room.

Anthropology Students Association:

presents SN Tamblah (Harvard) "The Buddhist concept of kingship" 4 pm, Leacock 820.

Afterwards dinner will be held in his honour. Please bring wine or prepared food: Last initial: A-G salad; H-M entrée; N-S dessert; T-Z bread and cheese. Location: 406 Pine, Apt. 55. Arrangements: 844-7325 or 842-5351.

English Dept. Sudafrika Evening:

An evening of film, poetry, and political discussion on South

Africa, by Professor Cecil Abrahams of Bishop's University. 7:30 pm; in the Leacock Council Room, Rm. 820 in the Leacock Building.

Community McGill:

Able to do some volunteer work during the summer, but need some ideas? Maybe Community McGill can help you! Phone 392-8937, or come to Rm 408 in the Union, most days, 12-2 pm.

MBSU-Greenpeace lunchtime films:

Today's showing: "Death of a Legend" (50 min), a film about wolves, at about 12 pm, and "Element 3" (45 min), a film about water, shortly after 1 pm. Place: room S 1/3 of the Stewart Biology Building. Admission free. All welcome.

ASUS:

Art Exhibit featuring the works of Joyce Jason. 10:30 am - 4:30 pm, Students' Union, Room 107-108.

McGill Players' Lunchtime Theatre:

Impromptu by Tad Mosel in the Players' Theatre, on the third floor of the Union Building, all this week at 1 pm. Admission free.

McGill Film Society:

Tonight, **The Pawnbroker**, directed by Sidney Lumet and starring Rod Steiger and Geraldine Fitzgerald. Shows are at 7 and 9:30 in FDAA, admission is 75c.

ASUS:

Have a say in the distribution of ASUS funds - serve on the Finance Committee. Come to B16 in the Student Union.

Biological Sciences Graduation Dinner & Dance

Music by



Friday May 5 at L'hotel Quatre Saisons
Tickets are \$17.50 per person. Available now.
For more information call 392-5765.

Sponsored by McGill Biology Students' Union, Biochemistry Undergraduate Society, Physiology Students' Association & Microbiology & Immunology Students' Association

Newman Centre 3484 Peel St.

HOLY WEEK

Palm Sunday, 19 March: Masses: Sat. 5:00 p.m., Sun. 11:00 a.m. and 8:00 p.m.

Tuesday 21 March: Communal Penitential Service: 8:00 p.m.

Holy Thursday, 23 March: Seder Supper: 7:30 p.m. Tickets: \$2.00, available from the Newman secretary. Tel.: 392-6711.

Good Friday, 24 March: Good Friday service: 3:00 p.m.

Saturday 25 March: Easter Vigil: 11:00 p.m., followed by a Réveillon.

Sunday 26 March: Easter Mass: 11:00 a.m.

A TIMELY DEPARTURE CAN MEAN A CHEAP TRIP!

There's no doubt about it, chartered flights still represent the cheapest way to get to London and Athens by air. So why wait? Get your reservation to us at least 45 days before your date of departure.

YOUR DATE OF DEPARTURE TO LONDON AND ATHENS

LONDON Saturday night from Mirabel to London (Gatwick)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	43 days	57 days	71 days		
April 22	May 07	May 14	May 21	June 04	June 18	—	Mar. 08	\$299
April 29	May 14	May 21	May 28	June 11	June 25	—	Mar. 15	\$299
May 06	May 21	May 28	June 04	June 18	July 02	—	Mar. 22	\$319
May 13	May 28	June 04	June 11	June 25	July 09	—	Mar. 29	\$319
May 20	June 04	June 11	June 18	July 02	July 16	—	Apr. 05	\$339
May 27	June 11	June 18	June 25	July 09	July 23	—	Apr. 12	\$339
June 03	June 18	June 25	July 02	July 16	July 30	—	Apr. 19	\$349
June 10	June 25	July 02	July 09	July 23	Aug. 06	—	Apr. 26	\$369
June 17	July 02	July 09	July 16	July 30	Aug. 13	—	May 03	\$379
June 24	July 09	July 16	July 23	Aug. 06	Aug. 20	—	May 10	\$399
July 01	July 16	July 23	July 30	Aug. 13	Aug. 27	—	May 17	\$419
July 08	July 23	July 30	Aug. 06	Aug. 20	Sept. 03	—	May 24	\$419
July 15	July 30	Aug. 06	Aug. 13	Aug. 27	Sept. 10	—	May 31	\$419
July 22	Aug. 06	Aug. 13	Aug. 20	Sept. 03	Sept. 17	—	June 07	\$419
July 29	Aug. 13	Aug. 20	Aug. 27	—	—	—	June 14	\$419
Aug. 05	Aug. 20	Aug. 27	Sept. 03	Sept. 10	Sept. 24	—	June 14	\$419
Aug. 12	Aug. 27	Sept. 03	Sept. 10	Sept. 17	Oct. 01	—	June 21	\$379
Aug. 19	Sept. 03	Sept. 10	Sept. 17	Oct. 01	Oct. 08	—	June 28	\$379
Aug. 26	Sept. 10	Sept. 17	Sept. 24	Oct. 08	Oct. 15	—	July 05	\$349
Sept. 02	Sept. 17	Sept. 24	Oct. 01	Oct. 08	Oct. 15	—	July 12	\$349
Sept. 09	Sept. 24	Oct. 01	Oct. 08	Oct. 15	Oct. 22	—	July 19	\$329
Sept. 16	Oct. 01	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	July 26	\$329
Sept. 23	Oct. 08	Oct. 15	Oct. 22	Nov. 05	—	—	Aug. 02	\$329
Sept. 30	Oct. 15	Oct. 22	Oct. 29	—	—	—	Aug. 09	\$329
Oct. 07	Oct. 22	Oct. 29	Nov. 05	—	—	—	Aug. 16	\$319
Oct. 14	Oct. 29	Nov. 05	—	—	—	—	Aug. 23	\$299
Oct. 21	Nov. 05	—	—	—	—	—	Aug. 30	\$299
							Sept. 06	\$299

ATHENS Tuesday night from Mirabel to Athens (Central)

DEPARTURE DATE	CHOICE OF RETURN DATES — LENGTH OF STAY SHOWN IN DAYS						LAST BOOKING DATE	PRICE
	15 days	22 days	29 days	36 days	43 days	57 days		
May 16	May 31	June 07	June 14	June 21	June 28	July 12	Apr. 01	\$499
May 23	June 07	June 14	June 21	June 28	July 05	July 19	Apr. 08	\$499
May 30	June 14	June 21	June 28	July 05	July 12	July 26	Apr. 15	\$499
June 06	June 21	June 28	July 05	July 12	July 19	Aug. 02	Apr. 22	\$499
June 13	June 28	July 05	July 12	July 19	July 26	Aug. 09	Apr. 29	\$499
June 20	July 05	July 12	July 19	July 26	Aug. 02	Aug. 16	May 06	\$549
June 27	July 12	July 19	July 26	Aug. 02	Aug. 09	Aug. 23	May 13	\$549
July 04	July 19	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	May 20	\$549
July 11	July 26	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	May 27	\$549
July 18	Aug. 02	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 13	June 03	\$549
July 25	Aug. 09	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 20	June 10	\$549
Aug. 01	Aug. 16	Aug. 23	Aug. 30	Sept. 06	Sept. 13	Sept. 27	June 17	\$549
Aug. 08	Aug. 23	Aug. 30	Sept. 06	—	—	—	—	\$549
Aug. 15	—	—	—	Sept. 13	Sept. 20	Oct. 04	June 24	\$549
Aug. 22	—	—	—	—	—	—	July 01	\$549
Aug. 29	Sept. 06	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	July 01	\$549
Sept. 05	Sept. 13	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	July 08	\$549
Sept. 12	Sept. 20	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	July 15	\$549
Sept. 19	Sept. 27	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	July 22	\$499
Sept. 26	Oct. 04	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	July 29	\$499
Oct. 03	Oct. 11	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	Aug. 05	\$499
Oct. 10	Oct. 18	Oct. 25	Nov. 01	Nov. 08	—	—	Aug. 12	\$499
Oct. 17	Oct. 25	Nov. 01	Nov. 08	—	—	—	Aug. 19	\$469
	Nov. 01	Nov. 08	—	—	—	—	Aug. 26	\$469
							Sept. 02	\$469

SPECIAL STUDENT FLIGHTS (SATA FLIGHTS)

Tourbec can reserve your SATA flight for you (Student Air Travel Association). Holders of the International Student Card have exclusive access to more than 600 flights to 60 different destinations in Europe, Africa and the Middle East. These are one-way tickets which offer you savings of 10-50% compared to regular fare. Come in and ask for the complete list of SATA flights or else request it by mail.

THE INTERNATIONAL STUDENT CARD

This card is only issued by Tourbec in the province of Quebec, and it is indispensable to the young traveller. Cost: \$2.50

DISCOVERY TOURS IN ISRAEL

These programs are prepared by the Israeli Student Travel Office (ISSTA).

NINE DAY TOUR OF ISRAEL

This includes two days in Jerusalem, three days in northern Israel, and four days near the Dead Sea, the Red Sea and Sharm-el-Sheikh.

PRICE: \$219.00 (leaving from Jerusalem). This includes full board (except for Jerusalem: half board) the trip by motor coach, entry tickets for various sites, and the services of an experienced guide.

DATES OF DEPARTURE:

June: 2-6-9-11-15-18-20-24-27-29

July: 3-6-8-12-15-17-21-24-26-30

August: 2-4-8-11-13-17-20-22-26-29-31

September: 4

FIVE DAY SINAI SAFARI TOUR

This tour takes you through the Negev to Eilat on the Red Sea, then onto the Sinai itself by command car.

PRICE: \$174.00 leaving from Jerusalem. The price includes transportation by motor coach and command car, all meals, camping equipment and the services of an experienced guide.

DEPARTURE: Every Sunday from 1st of March to the 31st of December.

INFORMATION AND RESERVATIONS

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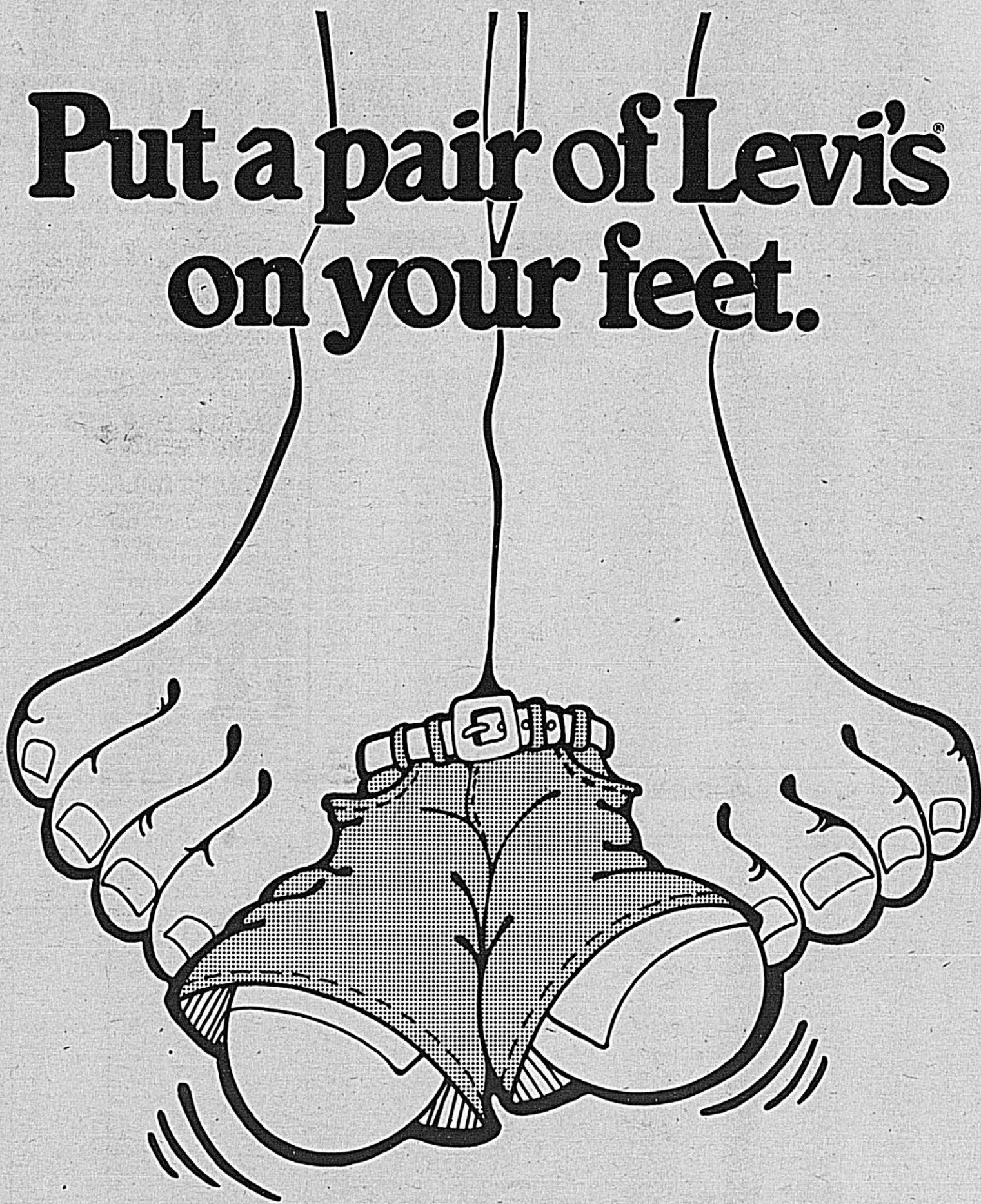
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